



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

The Classical Weekly

VOL. XVI, No.8

DECEMBER 4, 1922

WHOLE No. 431

HELPS TO THE STUDY OF THE METAMORPHOSES OF OVID

(Concluded from pages 27, 34, 42, 51).

VII. TEUFFEL AND SCHANZ

It would be an unpardonable shortcoming to fail to mention two German works on Latin literature in general which, of course, deal with Ovid.

Teuffel, W. S. *History of Roman Literature*, revised and enlarged, in a fifth edition, by Ludwig Schwabe, and translated by George C. W. Warr. 2 volumes. (George Bell and Sons, London, 1891-1892).

For Ovid see 1.492-508. For the *Metamorphoses* see 1.500-502. Though over thirty years old, and though a sixth and, in part, a seventh edition of Teuffel's work, in German, have appeared, this English version is still an important book. The newer editions treat the literature far less exhaustively than was done in the fifth edition, of which the English version is a translation. The chief value of Teuffel's work lay not in his judgments about Latin authors, but in the skill with which he assembled, first, all the important ancient information concerning an author, his life, his works, and the esteem in which he was held, and, secondly, bibliographical information about editions, manuscripts, special discussions of the authors, and kindred matters.

Schanz, Martin. *Geschichte der Römischen Literatur*. (C. H. Beck, Munich, 1911). This is Volume VIII, Part II, first half, of I. Müller's *Handbuch der Klassischen Altertumswissenschaft*.

For some informing remarks on this work, as well as on Teuffel's, by Professor Hadzsits, see *THE CLASSICAL WEEKLY* 15. 107-108. Schanz's discussion of Ovid covers pages 264-341; the treatment of the *Metamorphoses* is to be found on pages 315-327. What Schanz has to say of Latin authors is much better than what Teuffel says; the bibliographical material is well selected, and, while not exhaustive, ample.

VIII. OVID'S MYTHOLOGY

Of great value to the student of Ovid is

Gayley, Charles Mills. *The Classic Myths in English Literature and Art*. (Ginn and Company, Boston, 1911).

This is an admirable book. In Part I (1-463), the ancient classical myths are given; in the Commentary (465-540) explanations and notes of various kinds set forth attempts to interpret the myths; they show, too, what use has been made of them by authors and painters. There are two Indexes: an Index of Mythological

Subjects and Their Sources (543-581), and an Index of Modern Authors and Artists (582-597).

IX. ARTICLES ON SPECIAL TOPICS

I name now some articles of a more restricted application than those cited above, pages 25-27, 33-34.

Breazeale, Elizabeth. *Polyptoton in the Hexameters of Ovid, Lucretius, and Vergil*. *Studies in Philology* (University of North Carolina), 14 (1915), 306-318.

This paper was intended as a supplement to one by Professor George Howe, of the University of North Carolina, entitled *A Type of Verbal Repetition in Ovid's Elegy* (*University of North Carolina Studies in Philology* 13 [1916], 81 ff.). This paper I have not seen. Professor Howe, it would seem, set out to determine whether a certain sort of verbal repetition was peculiar to the elegy, or was to be found also in all the other poems of Ovid. Miss Breazeale then made a similar investigation of Lucretius and Vergil, to compare or to contrast, as the case might be, their usage with Ovid's.

On the subject of the use of repeated words in the *Aeneid*, and, more particularly, of their metrical treatment, I had something to say in the Introduction to my edition (§§ 263-266). The general subject was treated by Professor H. Mc N. Poteat, of Wake Forest College, North Carolina, in an article, *The Functions of Repetition in Latin Poetry*, *THE CLASSICAL WEEKLY* 12.139-142, 145-150 (March 10, 17, 1919). On page 147 Professor Poteat defined polyptoton as "the repetition of a word in different cases or forms, in the same connection". As examples he cited Ennius, *Annales* 493 *Qui vincit non est victor nisi victus fatetur*, and *Furius, Annales*, *Pressatur pede pes, mucro mucrone, viro vir*.

In her examination, Miss Breazeale took the line, not the sentence, as the unit. Examples of a simple type involve the occurrence within a line of one word in two different forms. More complex examples involve the occurrence of three words each in two different forms, or of one word in three different forms (compare the citation made above from *Furius*), or of two words each in different forms. Examples of the complex sort are the following:

hic vidisse deus, videt hic deus omnia primus,
and

carmina digna dea; certe dea carmine digna est.

These are taken from *Metamorphoses* 4.172 and 5.345. Examples of the different sorts are gathered exhaustively by Miss Breazeale, and often discussed interestingly.

The facts massed together bear out one's expectation (317) that

... the frequency of occurrence of any effective form of repetition, as indeed of any effective device of rhetoric, would be greater in Ovid's verse than in that of other Latin poets with whom he might reasonably be compared.

Finally, Miss Breazeale notices (317-318) that

... It was the common experience of Lucretius, Vergil, and Ovid that the emphasis sought was best achieved by placing the first member at the end of the first half-line, and the second member between the extremities of the other. That Ovid, who experimented so much more extensively than did the others, found no better arrangement is evidence that, in spite of the possibility, which he proves, of great variety of treatment, there is nevertheless a controlling principle in the rhythm of the line itself which he must obey as well as the others.

Haight, Elizabeth Hazelton. An 'Inspired Message' in the Augustan Poets. *American Journal of Philology* 39 (1918), 341-366.

The 'Inspired Message' which she has in mind Professor Haight characterizes, repeatedly, for the sake of brevity, as the Apollo-Sibyl-Augustus theme. This message (347)

sought to emphasize the Apollo cult and the prestige of the Sibylline oracles; to disassociate the Sibyl from the Tarquins and associate her in the popular imagination with Aeneas, the Julian gens and Augustus; and often to identify Augustus with Apollo, and to interweave the exaltation of Apollo-worship with the Imperial theme.

Professor Haight traces the part that Vergil, Tibullus, Horace, Ovid, etc., played in all this. Ovid's relation to the theme Miss Haight discusses on pages 360-366. She emphasizes the extent to which Roman stories, beginning with that of Aeneas and ending with reference to Caesar and Augustus, figure in *Metamorphoses* 13-15. On page 361 we read:

... in all these stories of the Trojan War, Ovid seems to be leading up to a climax of the imperial theme, though with no such unity or emphasis as Vergil's *Aeneid* shows. In fact, at the end of the fifteenth book the great imperial passage seems hardly a climax, rather an afterthought. But there it is, and in the list of Rome's triumphs Actium finds its place <15.826-828>...; and among the gods of Rome, not only Aeneas's Penates and the di Indigetes appear, but also Apollo, in the Palatine shrine <865>... The prayer to all the gods is to vouchsafe long the favor of Augustus's presence before he shall join the heavenly ranks <868-870>... The *Metamorphoses* ends on the Aeneas-Apollo-Augustus theme¹.

On page 365, a very interesting suggestion is made in the following words:

... I am inclined to think, however, there is adequate evidence that in Ovid's own mind hovered a suspicion that one contributory cause for his exile was his satirical allusions to Apollo in his early poetry², and that it was well to conciliate the Emperor by appeals on

¹I may note that the place of the Sibyl in the *Aeneid* was discussed in a very suggestive way by Professor Laura C. Green, in her paper, *Exsequitur Praecepta Sibyllae*, *THE CLASSICAL WEEKLY* 11.177-181 (April 15, 1918).

²Professor Haight discusses this point on pages 362-364, in connection with *Ars Am.* 2.493-512, 3.113-148, 389-390, *Rem. Am.* 487-492, 75-78.

behalf of his later religious writing, the *Fasti*, and in the name of Apollo and his Palatine temple. Certainly, in this later work, Ovid in his allusions to Apollo, the Sibyl, the Palatine, and Caesar is in line with the other poets of the age.

Rand, Edward Kennard. Milton in Rustication. *University of North Carolina Studies in Philology* 19 (1922), 109-135.

This delightful paper, which it is impossible to summarize here, is full of interest to a student of Vergil and to a student of Ovid.

C. K.

SOME CLASS-ROOM ECHOES¹

After all the excellent things that we have been listening to during these sessions, it may seem a trifle sordid to come down from the splendid views on the mountain tops to the plain, every-day plowing and planting, but you will all agree that the processes of plowing and cultivating are indispensable, even if they are not always thrilling. If, after thousands of years of tilling the soil, scientists and agriculturists are still studying and searching for better methods of farming, surely we teachers of the Classics may still strive to discover more efficient methods of inculcating a working knowledge of the languages that have been the vehicle for the expression and transmission of so much that is vital in history, literature, and law.

I shall discuss briefly and informally two or three topics relevant to the teaching of first-year Latin, in the hope that some teacher may find something in this that she can combine with her own methods, and use in the class-room. To some of you what I shall say may seem trite, to others, crude, especially to those who teach in Colleges and are accustomed to dealing with more mature students and with those who are in a sense a select group, compared with the pupils that we have in the High Schools. Very little of it is new, and the most that I have done is to organize or condense it into a form adapted to use in my own class-room, where I have found these devices helpful.

The first thing I wish to mention is a simple diagram for the teaching of tenses by stems, a method that is pretty generally used, I believe, in teaching verb-forms, at least in this locality.

TENSES	ACTIVE	PASSIVE
Present Imperfect	Present stem - ò (-m) -mus - s -tis - t -nt	Present stem - r -mur - ris -mini - tur -ntur
Perfect Pluperfect	Perfect stem	Participial stem + an adjective ending + some form of the verb <i>sum</i> .
Future Perfect		

¹This paper was read at the Sixteenth Annual Meeting of the Classical Association of the Atlantic States, at the University of Pittsburgh, April 29, 1922.